

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 55.—No. 4.

SATURDAY, JANUARY 27, 1877.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—The SATURDAY CONCERT will be RESUMED ON FEBRUARY 3. Transferable Stall Tickets for the Second Series of Thirteen Concerts, One Guinea, may now be had at the Ticket Office.

CRYSTAL PALACE.—The THIRTEENTH of the Series of SATURDAY CONCERTS and AFTERNOON PROMENADES will take place on SATURDAY, February 3, 1877. In Commemoration of MENDELSSOHN'S BIRTHDAY. The Programme will include: Overture, "The Wedding of Canacho" (Mendelssohn); Concerto, for violin and orchestra (Mendelssohn); The Scotch Symphony (Mendelssohn); Adagio, in E, for strings, from an Unpublished Symphony (Mendelssohn); Overture, *Ruy Blas* (Mendelssohn). Vocalists—Mr Edward Lloyd; the Crystal Palace Choir. Solo Violin—Herr Joachim. Conductor—Mr AUGUST MANNS. Reserved (numbered) Stalls, in Area and Gallery, Half-a-Crown; Area or Gallery Seats (unnumbered), One Shilling. Transferable Stall Tickets for the Series of Thirteen Concerts, One Guinea.

LONDON BALLAD CONCERTS.

WEDNESDAY NEXT.

LONDON BALLAD CONCERT, St JAMES'S HALL, on WEDNESDAY next, Jan. 31, at Eight o'clock. One part of the programme will be devoted to the popular Songs of Ireland. Artists—Mdm Sherrington, Mdm Cave-Ashton, and Mdm Antoinette Sterling; Mr Sims Reeves, Mr Maybrick, and Mr Edward Lloyd. Pianoforte—Mdm Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker, Conductor—Mr SIDNEY NAYLOR. Stalls, 7s.; Balcony, 3s.; Area, 4s. and 2s. Admission, One Shilling. Tickets of Austin, St James's Hall; the usual Agents; and of BOOSEY & Co., 246, Regent Street.

HERR HERMANN FRANK'S SECOND SERIES of CHAMBER MUSIC CONCERTS will take place at the ROYAL ACADEMY of Music (new Concert Room), 4, Tottenham Street, Hanover Square, on January 30 and February 13. To commence at Eight o'clock. Programme: Sonata, F dur, Op. 8, for piano and violin (Edward Grieg); piano—Miss Henry, violin—Herr Franke; Songs, (a) "Es war einmal ein König" (Rubinstein), (b) "Der du von dem Himmel bist" (Liszt)—Miss Helene Arnim; Spinnerlied am dem, *Fliegende Holländer* (Wagner)—List—Miss Henry; Quartet, B dur, Op. 67 (Brahms), first time—violin—Herr Franke and Van Praag, viola—Herr Hollander, violoncello—Herr Daubert; Songs, (a) "Grüner Frühling kehre ein" (Egger), (b) "Love has eyes" (Bishop)—Mdm Mathilde Zimmer; Trio, B dur (Schubert), piano—Miss Richards, violin—Herr Franke, violoncello—Herr Daubert. Conductor—Herr SAMSON. Herr Franke's Violin School, 1, Bentinck Street, Cavendish Square, London, W. Engagements for the Quartet Party of Herren Franke, Van Praag, Hollander, and Daubert, may be made on application to Herr FRANK.

MR CARRODUS and MR EDWARD HOWELL'S THREE QUARTET CONCERTS, LANGHAM HALL, Feb. 6, 20, and March 6, at Eight. Messrs Carrodus, V. Nicholson, Boyle, Howell, Walter Bache, Dannreuther, Mdm Rose Hersee, Miss Annie Butterworth, and Mr Edward Lloyd. Accompanist—Mr Henry Thomas. Subscription, 15s.; Stalls, 7s.; Reserved Area, 4s.; Balcony Stalls, 2s. 6d.; Balcony, 1s. Tickets of Mr CARRODUS, 47, St Paul's Road, Camden Town; Mr Howell, 52, Gloucester Crescent, Regent's Park; Ormer & Co., Regent Street; and Austin, St James's Hall.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.—THIRD SESSION, 1876-7. THIRD MONTHLY MEETING, on MONDAY, Feb. 5. At Five p.m. precisely, a Paper will be read by JAMES HIGGS, Esq., Mus. Bac., Oxon., on John Sebastian Bach's "Art of Fugue."

CHARLES K. SALAMAN, Hon. Sec.

24, Sutherland Gardens, W.

WILHELMJ CONCERTS.—MR THEODOR HERRMANN begs to announce that HERR WILHELMJ, the eminent Violinist, having just returned from the Continent, will commence a GRAND CONCERT TOUR (under his direction) through England, Scotland, and Ireland, on FEBRUARY 7. All Letters, Communications, &c., to be addressed to

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STECK'S (NEW YORK) IRON GRAND PIANOFORTES.

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"MARINELLA"

MISS ROBERTSON will sing RANDEGGER'S new Canzone, "MARINELLA," at the Liverpool Philharmonic Society's Concert, on Tuesday, Feb. 6.

"THE LADY OF THE LEA"

MISS FANNY ROBERTSON will sing HENRY SMART'S popular Song, "THE LADY OF THE LEA," at Bedford, Jan. 29; Northampton, Jan. 30; Rochdale, Jan. 31; Stratford-on-Avon, Feb. 1; and Cambridge, Feb. 2.

"THE MARINERS."

MISS ROBERTSON, MR JAMES SAUVAGE, and MR HENRY POPE will sing RANDEGGER'S popular Trio, "THE MARINERS" ("I NAVIGANTI"), at Bedford, Jan. 29; Northampton, Jan. 30; Rochdale, Jan. 31; Stratford-on-Avon, Feb. 1; and Cambridge, Feb. 2.

"THE MESSAGE"

MR VERNON RIGBY will sing BLUMENTHAL'S admired Song, "THE MESSAGE," at Southsea, Feb. 5 and 6; Brighton, Feb. 9; West Bromwich, Feb. 12; Birmingham, Feb. 13; and Cambridge, Feb. 22.

"KILLARNEY."

MISS CATHERINE PENNA will sing BALFE'S popular Song, "KILLARNEY," at Mr Henry Nicholson's Concert, Leicester, on Tuesday, Feb. 27.

"THE MARINERS"

MISS ADELA VERNON, MESSRS C. WADE and CHOLMELEY JONES will sing RANDEGGER'S popular Trio, "THE MARINERS" ("I NAVIGANTI"), at Oxford, Jan. 30.

"THE MESSAGE"

MR ARTHUR WADE will sing BLUMENTHAL'S admired Song, "THE MESSAGE," at Oxford, on Jan. 30.

SIGNOR BONETTI has Returned to Town, and requests that all communications be addressed to him to the care of Messrs D. DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

TO THE MUSICAL PROFESSION.

MR E. W. DOYLE has Removed to 82, ALBANY STREET, Regent's Park, N.W., where he begs that all communications and ENGAGEMENTS may be sent.

"ALICE, WHERE ART THOU?"

MR ALFRED BAYLIS will sing the popular Romance, "ALICE, WHERE ART THOU?" on February 13, at the New Town Hall, Kilburn, and Every Evening during his forthcoming Tour.

"MY SWEETHEART WHEN A BOY."

MR WILFORD MORGAN will sing his immensely popular Ballad, "MY SWEETHEART WHEN A BOY," during this month at Stroud, Cirencester, Taunton, Exeter, Plymouth, Torquay, Worcester, Chepstow, Hereford, Swansea, Newport, and Southport.

"WHEN THE WIND BLOWS IN FROM THE SEA."

MISS CATHERINE PENNA and MR FREDERIC PENNA will sing HENRY SMART'S celebrated Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at the Town Hall, Shoreditch, on Jan. 30.

WANTED, Church Engagement, by a BASS. The West End preferred. Pupil of a most eminent master.—"F." Royal Academy of Music.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY (Established 1872) for Amateur and Professional Students. The year is divided into Three Terms, and the Instruction includes: Lessons in Singing, Harmony, Sight Singing (Solfege), English Elocution, Italian Language, and Choral Practice. The present Term commenced on January 16, and New Students can be examined on Tuesdays, between Three and Four o'clock. Prospectuses and further Particulars can be obtained at 71, Gloucester Place, Hyde Park; of Mr VERT, 52, New Bond Street; also of Messrs CHAPPELL, 50, New Bond Street.

SITUATION WANTED.

WANTED immediately, by a Young Lady, aged 17 years, a SITUATION in a Music Warehouse. Is a good Pianist, and can teach. Good references. Address "DALTA," Musical Warehouse, 18, Palmerston Road, Southsea.

THE GUITAR.—M^{rs} SIDNEY PRATTEN, Teacher of this elegant instrument, is in town for the Season. For Lessons and Concerts address—22A, Dorset Street, Portman Square, W.

MISS EMMA BERTHOLD.

MISS EMMA BERTHOLD has Returned to Town, and can at once accept ENGAGEMENTS for the principal Soprano part in Oratorios (ancient and modern) and Cantatas. Also Miscellaneous Concerts, Soirées, &c. All communications to be addressed to her, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

MISS AGNES LARKCOM will Return from Italy, Feb. 1. All communications respecting ENGAGEMENTS for Oratorios, Miscellaneous Concerts, &c., to be addressed—57, Charlotte Street, Portland Place, W.

MDME ENRIQUEZ begs that all communications be addressed to her at No. 5, OAKLEY SQUARE, N.W.

MR WILFORD MORGAN requests that all communications respecting ENGAGEMENTS for Oratorios and Miscellaneous Concerts may be addressed to his residence, 18, Surrey Street, W.C.

MDLE VICTORIA BUNSEN will Return to London at the end of January, having concluded her Continental Engagements. All Letters to be directed, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street.

MR GERARD COVENTRY (Tenor), having returned to Town from his Provincial Tour, is at liberty to accept ENGAGEMENTS for Oratorios or Concerts. Address—Care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

MRS OSGOOD requests that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts may be addressed to Mr N. VERT, 52, New Bond Street, W.

MDLE EMILIA KOENIG (Soprano), daughter of the late celebrated Herr Koenig (Cornet à Piston), having terminated her Engagements at the Concerts, Covent Garden Theatre, is now ready to accept ENGAGEMENTS for Town or Provinces. Address—7, Caroline Street, Bedford Square, London, W.C.

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The above pieces being arranged for Pianoforte, Violin, or Cornet, can be obtained and used separately or together. Post free, 13 stamps for each Book.

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MESSRS MOUTRIE & SON have the pleasure of announcing arrangements with Mr COTTELL, enabling them to publish a New Composition, Monthly (Vocal or Instrumental). The success of his new "Wedding March" has encouraged them in requesting Mr COTTELL to arrange it as a Pianoforte Duet. They anticipate a greater demand than ever for his last Compositions. Pianoforte and Music Saloons, 55, Baker Street, W. Catalogues post free.

BRIGHTON CONCERT AGENTS,

PIANOFORTE AND MUSICSELLERS,

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WARWICK MANSION,

MUSIC.—Ladies and Gentlemen forming a Music Library are respectfully referred to ROBERT COCKS & CO.'S CATALOGUE of High-class MUSIC, comprising a list of more than 400 theoretical and standard works by Albrechtsberger, Cherubini, Reicha, Dr Marx, Beethoven, Handel, Haydn, Mozart, Boyce, Bach, Campagnoli, Corelli, Corfe, W. T. Best, Czerny, Drouet, Fétis, Hamilton, Herzog, Reissiger, Rineck, Rossini, Spohr, Vierling, Viotti, Dupont, Rode, Baillot, and Weber. This catalogue is gratis and post-free.

LOVE NEVER DIES. New Song. Composed by A. S. GATTY, and selected by Mr Maybrick for his forthcoming concerts. Post-free for 24 stamps. "It is just the composition likely to take the popular ear, and to be a favourite with all who can sing and all who hear it."—*Vide The Orchestra.*

MY LADDIE FAR AWAY. New Song, in G and E flat. Written by Miss SAKBY. Music by Miss M. LINDSAY (Mrs J. Worthington Bliss). 4s. Post-free 24 stamps. London: ROBERT COCKS & Co., New Burlington Street.

MOORE and BURGESS MINSTREL SONGS.—All the new and beautiful Songs, Ballads, &c., sung by this distinguished company of Vocalists are now published by the Proprietors, Messrs Moore and Burgess, from whom they may be obtained by the Music-trade and the public. Permission to sing any of the Songs contained in Messrs Moore and Burgess' repertoire is always freely accorded on application to the Manager. It is not necessary to obtain a licence to sing these songs at private meetings and soirées.

THE MOST BEAUTIFUL SONGS and BALLADS of the day are those sung by the MOORE and BURGESS MINSTRELS at St JAMES'S HALL. The words of all these songs are written by the most eminent authors, and the music composed by the most celebrated musicians of the age, including Henry S. Leigh, E. L. Blanchard, Frank Vizetelly, Charles Dunple, J. R. Thomas, W. Meyer Lutz, John Hobson, &c.

MOORE AND BURGESS MINSTREL SONGS.
The following new and charming Songs and Ballads are just published by the Proprietors, Messrs Moore and Burgess:—

Riding in a Pullman car.
Alone.
Come where the tangled beeches grow.
My Darling's Last Smile.
Sad sounds the harp now.
Friendship, Love, and Wine.
Let each speak of the world as he finds it.
Sing me the songs that I loved long ago.
The Piquet.

The Wild, White Rose.
A boatman's life for me.
My Lily.
Sing, dearest, sing.
Many weary years ago.
Return of the Exile.
Glory or the Grave.
The Alpine Hunter.
Heavenly Voices.
Gentle Flowers.
The Buckles on her Shoes.
The Flight of the Birds.

May be ordered through any Music-seller, or obtained direct from the Publishers, St James's Hall, post free, One and Sixpence.

Post free, One and Sixpence.

SING ME THE SONGS THAT I LOVED LONG AGO.

Composed by W. MEYER LUTZ. One of the most beautiful and tuneful Ballads introduced by the MOORE and BURGESS MINSTRELS for some time past. Now being sung with immense success at St James's Hall. Can be ordered through any Music-seller; or obtained from the Manager of the Moore and Burgess Minstrels, St James's Hall.

THE FLIGHT OF THE BIRDS.—An entirely new and charming Ballad. Words written by HENRY S. LEIGH, Esq. Suitable for Alto, Tenor, or Soprano voices. Now being sung by the MOORE and BURGESS MINSTRELS, at St James's Hall, with extraordinary success. Can be ordered of all Music-sellers; or obtained direct from the Manager of the Moore and Burgess Minstrels, St James's Hall.

THE FOLLOWING NEW and BEAUTIFUL SONGS are being sung at St James's Hall with marked success:—"Sing me the songs that I loved long ago," "The Flight of the Birds," "The Piquet," and "Sing, dearest, sing." The greatest successes ever achieved by the Moore and Burgess Minstrels. Can be ordered through all Music-sellers; and of the Publishers, Messrs Moore and Burgess, St James's Hall. Post free, 1s. 6d.

Dedicated to the Professors of the Royal Academy of Music.

SIX STUDIES FOR THE PIANOFORTE.

BY
IGNACE GIBSONE.

- | | |
|-----------------------|-------------------------------|
| No. 1. "THE SWALLOW." | No. 4. "WHITHER SHALL I FLY?" |
| "2. "THE FOUNTAIN." | "5. "ROCKED TO SLEEP." |
| "3. "SPINNIED." | "6. "THE RESTLESS SEA." |

STANLEY LUCAS, WEBER, & Co., 84, New Bond Street.

GAVOTTE (in G). For the Pianoforte. By W. H. MONTGOMERY. Price 3s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MOMENTS HEUREUX. Etude pour le Violon (sans accompagnement) ou Piano seul. Composée, et dédiée à son Maître, Mons. PROSPER SAINTON, par F. J. AMOR (de Salisbury, en Angleterre). Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

TWO SONGS BY SUCHET CHAMPION.

"THE TEST." Words by ADA 4s.
"A GENTLE WORD." Words by S. CHAMPION 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Jäkderjantkillerren.

A Wagnerian Teatraylogy, or Art-poem-libretto, with a good deal of Cupan Sorcery in it, accompanied by some indication of the glorious Unconventional Music of the Future.

(From "Mr Punch's Pocket Book.")

(Concluded from page 52.)

SCENE 3 and last of Act 1.—The Salamander's Home. The Great Magician, JORGE ORGUSTUS SALA-MANDER discovered surrounded by his Winged Genii the PENHOLDEREN and GUSQUILLEN.

In a majestic solo description, or rather prescription, of the talisman which he is about to make up for Jäk in a packet, the Great Sala-mander gives him a history of the Past, Present, and Future, with accounts of a great many things not generally known, and when known not much understood. Here, of course, is a genuine theme for Wagner's genius, and he revels in the opportunity.

The Great Salamander.

Take this talisman of fire-wasser
Through the fire, like a passer;
That is, like a bird you'll go—
Do you hear me? Ho! ho! ho!

Whereupon all join in the most sublime triumphant laughing chorus of "Ho! ho! ho!" that has ever been heard on any stage. Demons in the distance derisively sing the same words. The thunder roars, the lightning flashes, the Salamanders sing, the Vokesen dance madly. The Firewürken King in the distance (there is a long way to go) is seen bearing off the fainting Leetelred Ridinood, who stretches out her arms towards Jäk, when suddenly they are met, right at the back, at the very extent of the stage, by the figure of a Radiant and Beautiful Woman, the Queen Catherine Wheel, who, jealous of her husband's choice (the subject is unpleasant, but that's the worst of Wagner, he will do it even when he's been asked not to—and it really does keep a great many families from taking lodgings at Bayreuth to see the play), stops him at the threshold of the Fire Kingdom, and demands the expulsion or death of Leetelred. This situation is watched with the deepest interest by the characters below, and by everybody generally, specially by the gentlemen in the orchestra, who, being tired, and wanting to go out for refreshment, are afraid of this sudden introduction of a new character into the *dramatis personæ* will open up an entirely new plot, but luckily this is not the Art-composer's idea: for, with a banging and clanging of cymbals, air-machine pumping, and fireworks, the First Act concludes, and the curtain falls on one of the most magnificent and exciting spectacular tableaux ever presented on any stage.

Blue and red fire. End of Act I., Part the First.

Up to now we have not, as may be seen, made any considerable progress with the actual Legend of Jäk der Jantkiller. The first part is but a prelude to the story, and, of course, is, as may have been already surmised, absolutely essential to the development of the All-Poet's consistent design.

The last bars of the act are overpowering in their grand significance—

For all the Strings and Brass.

Drums, &c.

Cymbals: A very pretty effect.

Da Capo till tired.

And with this simultaneous passage, this portion of the Teatraylogy is brought to a conclusion, which must have been satisfactory whenever it came.

The second act is occupied with Jäk's prowess among the Jiants, when he is on the point of rescuing Leetelred, but fails, as she is carried off by the Wolf Jiant to his castle. Here we have the animals introduced for the first time.

The last part we have already briefly described, and there is not now, we deeply regret to say, sufficient space at our command to give our readers more than a mere *souppçon* of the taste of Herr Wagner's quality and quantity. It is hoped, however, that before long the All-Poet and composer may be able to induce some company to listen to his musical proposals and build him a theatre in England—say in Leicester Square, where the premises have been vacant for years—when will be produced for the first time in this or any other country, the Opera-Poem of which the foregoing *résumé* has been but the merest indication, entitled Jäkderjantkillerren.

TRUST: A SACRED SONG.*

I shall not die, but live,
While Thou wilt have me here;
My time and strength are all from Thee,
Then wherefore should I fear?
O may I yet declare
Thy love by word and deed,
That every sad and fearful soul
Its truth in me may read.

I shall not die, but live,
Though I may bow to death,
When my appointed work is done,
And spent my weary breath.
Though flesh and heart may fail,
My soul is in Thy hand;
And from the turbid river's shore
I view the promised land.

H. F. SPENCER.

* Copyright.

MUSIC IN MANCHESTER.

(From our Correspondent.)

Since my last letter to the *Musical World* we have had the usual weekly and fortnightly concerts, and among them several of more than ordinary interest. Looking back to the past month, nothing comes before me more prominent than the recollection of a performance by Mr Hallé, a few weeks ago, of Beethoven's E flat Concerto. You have often told your readers how splendidly this great artist plays this imperial masterpiece, and I need only say that he never gave a more masterly interpretation of it than on this occasion. Last week another of the same composer's concertos, that in G, was played by the accomplished Mdle Marie Krebs, whose careful and correct execution is always admired here. Mdle Krebs was even more successful in a Ballade by Chopin; and, in response to an enthusiastic encore, she played a charming waltz by Rubinstein in a thoroughly charming manner. Among the orchestral novelties of the month, let me not forget to tell you of performances of symphonies by Haydn and Mozart; the unknown works of these old masters are a quarry apparently inexhaustible. *The Seasons* was given a fortnight ago, with Mdme Lemmens, Mr Lloyd, and Signor Foli as the principal singers; and at the other concerts Mdle Friedländer, Mdle Valleria, and Mdle Redeker have sung.

At Mr De Jong's concert on Saturday last the Free Trade Hall was crowded to excess. At this no one could be surprised, as Mdle Tietjens and other members of Mr Mapleson's company were the attraction. The popular *prima donna's* singing excited the usual enthusiasm, and the programme generally was attractive. Mr Bentham only sung once, but he has seldom been heard to such advantage; his exceptionally fine voice was under perfect control, and his singing was thoroughly artistic. I need not give you the names of the other singers, nor say what they sang, but it would be unjust to make no reference to the admirable manner in which Mr Cowen accompanied the vocal music.

This week Verdi's *Requiem* will be given, under Mr Hallé's direction, with Mdme Sherrington, Miss Williams, Mr Lloyd, and Signor Foli as the principal singers.

Wednesday, January 24th.

NEW MUSIC ESTABLISHMENT AT MELBOURNE.

(From the "Melbourne Argus," November 14th, 1876.)

If anyone entertained a doubt that Melbourne is a music-loving community, it could scarcely fail to be dissipated by a walk down Collins Street. We question if there is any other place having an equal—perhaps a greater—population that can show so many large establishments devoted to the sale of music; and the magnitude of these alone, apart from the immense support which is accorded to eminent artists who visit the colony, is a sufficient evidence of the estimation in which this branch of the fine arts is held amongst us, and of a wide-spread and growing taste. The latest addition to the music warehouses on "the block," and excelling them all in size and appearance, is that of Messrs W. H. Glen & Co., which, alike from the space it covers, its loftiness, uncommon and picturesque design, is a welcome addition to the architecture of the street. The height to the top of the gable is 62 ft. The front shop—36 ft. wide by 46 ft. long and 15 ft. high—is entered by a large polished cedar doorway laid with encaustic pavement. On each side is a fine plate-glass window, spacious enough to exhibit full-sized grand pianos, music, and pictures. A counter with a front of novel construction, in which cedar and pine have been combined with excellent effect, runs down one side of the shop, the other portion being occupied by pianos and tables for music. The side walls are shelved for sheet music, the shelving being finished by a fine cornice continued across the beams of the ceiling, dividing it into ornamental compartments. The front shop is separated from the back by light twisted cast-iron columns painted French grey, with white and gilt capitals and a moulded beam, on which are pretty designs in plaster work. The back shop, 30 ft. by 36 ft. and 20 ft. high, is lighted by a lantern. The appearance of the whole is handsome to a remarkable degree. An elegant arcaded screen, composed of ornamental colours, decorated arches, and polished cedar doors with plate-glass panels, stretches across the full width of the shop, behind which is a showroom 46 ft. by 36 ft., and 20 ft. high, divided into two parts by columns and beams similar to those before mentioned. This apartment is lighted by a lantern running the entire length of the ceiling. At one side are the offices for the principals and clerks, and at the back is a flight of stairs leading to a suite of five rooms for the use of teachers of music and their pupils; and on the next floor is a large storeroom. At the back of the showroom there is in course of erection a private concert-room, to accommodate 600 persons. The dimensions of this will be 70 ft. by 36 ft. by 30 ft. At one end there will be a balcony, and at the other a platform—light being admitted through tinted glass and a decorative iron grille. Behind this there are to be receiving, packing, and storerooms, a workshop, and at the rear, a stable and van-shed. When all is completed there will be under the whole building a cellar 30 ft. by 230 ft., with asphalted floor, where cases may be stored. A lift will communicate with the three storeys above. Altogether the premises are capably adapted for the purpose of a first-class music warehouse. The building alone cost £12,000, and the site on which it stands £33,000, making a total of £45,000. The works were carried out by Messrs Walter & Swan and Mr James Moore, under the superintendence of Mr George Wharton, architect.

Yesterday evening, at the invitation of Mr Glen, a large number of gentlemen, including the prominent members of the musical profession, paid a visit of inspection to the establishment, and the opinion expressed by all was highly favourable to the appearance, suitability, and convenience of the premises. An opportunity was given of judging the acoustic properties of the showroom, which were pronounced to be very satisfactory. Those present were afforded a rich musical treat, piano solos being contributed by Messrs F. L. King, Edeson, Buddee, Guenett, and Huenerbein. Herr Gerlach and Mr Harcourt Lee played a duet, accompanied by Mr Plaisted on the organ, and vocal selections were given by Messrs Richardson, Miranda, and others.

In the course of the evening Dr Neild proposed "The Health of Mr Glen." He said the erection of such a warehouse spoke highly of the enterprise and progress of one of the most delightful of the fine arts amongst us. If we had establishments of the kind multiplied in a comparatively small section of one street, he thought Melbourne would have the credit of being the most musical city on the face of the earth. To this we were largely indebted to the gentlemen who built such palatial edifices as that in which they were assembled, and he had the greatest pleasure in proposing success to Mr Glen.

Mr Glen, in responding, said that when he arrived in the colony in 1852 he never thought that he should have come to this. When he reached here with a small stock of musical instruments the people were all going to the diggings, and he sold off the bulk of the stock to Mr Wilkie, with whom he took a situation for three or four years. In 1858 he started business for himself in Bourke Street, with £500,

and with the assistance of his friends throughout the country and in town, they saw what it had come to.

Mr H. N. Hull proposed "The Architect," which Mr. Wharton acknowledged, afterwards proposing "The Contractors." Mr Swan returned thanks. Mr W. H. Hull gave "The Musical Profession of Victoria," to which Mr Buddee responded. The toast of "The Employés of the Firm" was drunk, and the company, after more music, separated, having spent a most enjoyable evening.

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At Westminster County Court, before F. Baylis, Judge, case came on, in which application was made by James Redding Ware, literary man, for injunction to restrain S. Corpe, defendant, from playing organ in chambers adjoining plaintiff's. De Courcy Atkins appeared for plaintiff, and Kemp for defendant. Plaintiff occupied chambers at 50, Lincoln's Inn Fields, third floor; defendant and others, second floor directly under. Had heard organ complained of. Thought dimensions approximately were twelve feet high, ten feet wide, and four or five feet deep. It occupied half the room. When organ was first taken into house, 22nd August, wrote to defendant, stating he should resist at law, if necessary, playing of organ in room, and received letter stating defendant would take care, as bound, that organ was not used as nuisance. In ordinary practice it would make less noise than piano. When organ was tuned, asked how long operation would last; being told two or three hours, went out. Organ had been played at different periods since, twice or thrice a week; staying in, once, three hours during play, found it so interfered with comfortable performance of work, that whenever commenced he left house. Usually played from seven o'clock to ten, evening. Vibration great, causing effect like that produced by application of galvanism. First day, Dresden plate thrown down; vibration communicated to all articles in rooms: china, glass, metal. Had occupied chambers four or five years, expending considerable amount. Music very bad, and common airs played. If no injunction, should leave rooms. J. Fullilove, artist, occupying chambers with plaintiff, corroborated statement. Walter Flight, doctor of science, assistant in Mineral Department of British Museum, also Examiner in Chymistry and Physics—resided in chambers, 51, Lincoln's Inn Fields—second floor, adjoining defendant; had experienced annoyance from vibration. Organ played, prevented work in sitting-room, where books and papers. Produced feeling of numbness compared to application of galvanism. Had never complained of plaintiff's piano. Did not feel vibration from organ in Sardinian Chapel, near 51, Lincoln's Inn Fields, but separate building. Defendant, Saunderson Corpe, solicitor to Great Eastern Railway Company, had private chambers at 50, Lincoln's Inn Fields. Organ made expressly for his rooms. Not so powerful as church organ. Had not experienced vibration, although had gone to other rooms; certainly not effect of galvanic battery. M. J. Gayland, solicitor having chambers on floor under defendant, had stayed at office one evening to test effect of organ, which did not interfere with performance of work nor was obstacle to conversation; had given clerk instructions while it was being played. Moor, solicitor to Great Eastern Railway, defendant's attorney, gave corroborative testimony. At conclusion of case Honour said this was not actionable nuisance, thoff' intolerable. Verdict for defendant, with costs. Plays on.

C. Duff Short.

ST GEORGE'S HALL, LIVERPOOL.

Programme of the Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, JANUARY 25th:—

Organ Concerto (D major)	Handel.
Adagio from the Quartet in B flat major	Mozart.
Prelude on the chorale, "Nun danket alle Gott"	Bach.
Tema Variato con Finale	G. Morand.
Air, "Lord God of Abraham," and Quartet, "Cast thy burden"	Mendelssohn.
Finale to the Fourth Organ Symphony	C. M. Widor.

SATURDAY AFTERNOON, JANUARY 27th:—

Fantasia with Chorale (G major)	H. Smart.
Andante from the Sixth Quartet	Beethoven.
Organ Sonata (C minor)	J. Rheinberger.
Air, "O salutaris" (Messe Solennelle)	Rosini.
Allegretto (D flat major), and Allegro (F minor)	R. Schumann.
Bourrée (Pastor Fido)	Handel.

A NEW WORK BY JOHANNES BRAHMS.

(From the "Examiner.")

The beginning of the new series of Popular Concerts has been highly promising. At the opening concert we witnessed with delight the first performance of a charming quartet in C major, by Haydn, the great Viennese composer of the eighteenth century. Last Monday's entertainment brought another no less charming and no less Viennese work by Johannes Brahms, who, although born a North German, has made the old musical capital on the Danube his abode for many years. To the influence of the buoyant life of the Austrian city on his works, and to the interesting contrast in which this element stands to his fundamentally serious nature, frequent allusion has been made in these columns. No better instance of this strange conflict of national and individual sympathies could be chosen than the present work, a series of vocal quartets with accompaniment on the pianoforte for four hands, which, although composed some years ago, has never been performed in this country—not, at least, in its entirety. Brahms has called his charming little pieces, *Liebesheder-Walzer* ("Love-song-valses"), and thus enters into competition with the great Ferdinand Strauss himself, as the programme justly remarks. But his treatment of these minute forms shows all the learning of the accomplished musician, and frequently all the seriousness of the North German. In one instance, at least, we were slightly reminded of Bach's counterpoint. For ordinary dance-purposes these "valsers" are of course wholly unavailable, the rhythm of the "valse" being frequently abandoned entirely, but for the tripartite division of the bar. Like Chopin's "valsers" and mazurkas, they are the sublimated blossoms of a simple flower with little more than an occasional reminiscence of the original scent and colour. We are glad to see that the "development and elevation" of this form is by the excellent analyst ascribed to "its association with poetry." This poetry is taken from one of G. F. Daumer's finest works, called *Polydora, Weltpoetisches Liederbuch*. The cosmopolitan tendency of this title is noticeable in the songs themselves. Like most of Daumer's poetry, before his conversion to the grossest form of ultramontanism, they are replete with the beauty of Hafiz and Eastern song generally, mingled, however, with German tenderness and simplicity of feeling. In this respect they show closest relationship to Goethe's *Westöstlicher Divan*, and a beautiful stanza, like the following, occurring in the opening of the series, might be taken from that work:—

"Rede, Mädchen, allzu liebste,
Dass mir in die Brust die Kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle."

Others again, like the charming "Am Donaustrande Da steht ein Haus," are in the best vein of the Austrian folk-song.

Brahms' musical renderings of these variegated emotions are, as a whole, exceedingly happy. He commands a wide range of feeling, from deepest passion (Nos. 1, 17), and gentle melancholy (No. 5), to the humorous revengefulness of the lover who calls for padlocks to close the mouths of tell-tales (No. 12). Formally also his music adapts itself admirably to the subject in hand. In No. 9, the "Am Donaustrande" already referred to, the tone of the Volkslied is imitated with excellent effect; while No. 7, a solo for soprano, on the other hand, represents the artistic song as developed by Schubert and Schumann, the intervening number being perhaps nearest akin to the "Walzer" proper. The pianoforte accompaniment is throughout rich and admirably balanced, while fine effects are attained by the various combinations of the four voices varying from the solo to the full quartet. It must, however, be confessed that the treatment of the vocal parts is not altogether satisfactory. On the title-page the voice parts are said to be "*ad libitum*," which means that the pianoforte part is in itself a complete whole. This, as it were accidental, character of the vocal parts becomes frequently noticeable in places, for instance, where the voices have to perform strange and hazardous intervals intended evidently for the pianoforte. Another weakness of the work, as a whole, is the sketchiness of some of the numbers, which makes any attempt at sustained melody impossible. This is, of course, accounted for by the shortness of the poems; but the composer might have easily avoided this drawback by combining several of the briefer pieces into a continuous whole. This, however, has not been done to a sufficient degree. There is, indeed, little continuity or organic growth in the series, which abounds in sudden transitions of feeling, and ends with an anticlimax. The latter remark, by the way, equally applies to the same composer's waltzes for pianoforte alone.

The rendering of the most difficult and intricate vocal parts by Misses Sophie Löwe and Redeker, and Messrs Shakespeare and Pyatt was excellent in all respects. We have seldom in *ensemble* pieces heard the words pronounced with equal distinctness. The piano-

forte accompaniment was given with equal excellence by Misses Marie Krebs and Agnes Zimmermann.

ROYAL ALBERT HALL.

A performance of the *Creation* by the Choral Society attached to this hall never fails to attract a large audience, and the presence of thousands in the building (on Thursday night week) afforded an opportunity of testing its fitness for the purpose of scientific and other lectures which the council have in view. To this end a sound-board, on the model of that used in St Paul's Cathedral, was suspended from the roof; and, standing under it, Mr George Goodwin, F.R.S., delivered a short address with a view to test the power of a single speaking voice. Questioned as to the result, the audience expressed by applause their entire satisfaction—as might have been foreseen by those who know that the fault of the hall, acoustically considered, is its too great resonance. Even Mr Goodwin's by no means stentorian tones were flung back from the roof in a mocking echo, while we all know that the same echo, excited by the din of music, never fails to confuse and blur the details upon a clear perception of which so much of a listener's pleasure depends. As regards lectures, we are only surprised that those who ought to be best acquainted with the building should have thought any experiment necessary. Respecting the performance of Haydn's work, there is very little indeed to say which cannot be easily anticipated. The band and chorus were admirable throughout, and the principal singers, Mmes Sherrington, Miss Jose Sherrington—who relieved her sister of the less important soprano solos—Mr Vernon Rigby and Signor Foli, gave great satisfaction. In oratorio the *Creation* music has long been Mde Sherrington's *cheval de bataille*, and, though she was apparently not quite herself on this occasion, the old excellence produced its customary effect. Mr Rigby gave a careful and artistic reading of "In native worth," obtaining much applause; and Signor Foli surprised us by the more than usually perfect manner in which he delivered the bass solos. Dr Stainer was at the organ, and Mr Barnby at the conductor's desk.—*Daily Telegraph*.

TESTIMONIAL TO MR WARWICK JORDAN.

On Tuesday evening, the 9th inst., an interesting event took place at the vicarage of St Stephen's, Lewisham. Mr Warwick Jordan having held the position of organist and director of the choir of St Stephen's Church for nearly eleven years, the members of the choir and congregation resolved to present him with a testimonial as a mark of their personal esteem, and of their appreciation of his untiring efforts for the well-going of the musical services of the church; accordingly, on the date above mentioned, he was invited to meet a large number of gentlemen at a banquet, after which he was presented by Mr John Turner, on behalf of the donors, with a handsome silver mounted ivory *bâton* and a purse of fifty sovereigns. Mr Warwick Jordan has done a great deal for music in his district; and notwithstanding that his choir is a voluntary one, and notwithstanding also his expressed liking for Gregorian music for chant purposes, he has produced at his church on many occasions, with orchestral accompaniments, such works as Gounod's *Messe Solennelle*, Farmer's *Mass in B flat*, Mendelssohn's *Christus*, large portions of Handel's *Messiah* and Bach's *Passion*, whilst quite recently we have had occasion to notice a most successful rendering, in Advent, of Mendelssohn's "Hymn of Praise" under his direction, with Dr Bridge at the organ. An Amateur Orchestral Society has also recently been formed by him, which meets every Saturday evening at Lewisham, consisting of complete string, wood, and brass department (horns excepted), the thorough efficiency of which was well proved by the able rendering of the symphony to the "Hymn of Praise" on the occasion just alluded to. We congratulate Mr Jordan on the receipt of a testimonial he so well deserves, and are pleased to know that he has to a great extent recovered from his long and serious indisposition.—*Choir*.

EPIGRAM.

To look to our chance on the main
Every means with the Turk we must try;
If he wont do with Salisbury plain,
We must send him to old Coventry.

WELBEN BENWELL.

To Shاعر Silver, Esq.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

Marceau, *La belle Poule*, *La jolie Parfumeuse*, *La grande Duchesse*, and two benefits have been the attractions at the theatre since last I wrote. Marceau always draws a large audience, and *La belle Poule* always pleases, for Mdle Lyonnell's impersonation of Poulette is so good, and the whole opera-bouffe is so well put on the stage, that amateurs I know have been to every representation. On Tuesday, the 9th inst., M. Josse, the stage manager, took his benefit. The programme consisted of *Fanfan la Tulipe* and *La belle Poule*, both of which were well played. There was a large audience, but not so large a one as *Le Marin de la Garde*, *Les Diables Roses* and a miscellaneous concert attracted on Tuesday, the 16th, for the benefit of Mdle Nina-Dailly. I never saw the theatre so crammed as it was to welcome this deservedly popular artist. M. Froment, the director of the theatre, is re-appointed for 1877-8, by the Conseil Municipal. His "subvention" is increased, and is altogether under more favourable circumstances. The season is to begin on July 1st; but grand opera and operacomique, which are to be given this year for two months only, will not begin till July 15th. The first fortnight, and winter season from September 15th, will be devoted to drama, comedy, opera-bouffe, &c. The orchestra is to be increased, and the composition of the troupe remains as it is. So bravo! M. Froment, and success for another year.

A grand concert, under the patronage of the "Administration Municipale," took place at the Theatre on Monday, January 22nd, in aid of the French and English poor of Boulogne, the direction being under M. Lefebvre, the conductor of the Société Musicale. Under his conductorship this society, which put in an appearance of eighty musicians, performed at the beginning of each part of the programme: *Mosaïque* on *Romeo et Juliette* (Gounod), and a Fantaisie on *Oberon* (Weber). The former was not so well gone through as the latter, with which the orchestra is evidently better acquainted. With the exception of a chorus, sung rather indifferently, and, as usual, with a dearth of tenors, by the "Orphéon de Boulogne," and entitled "L'Orphéon en voyage" (Laurent de Rille), the programme was interpreted by members of M. Froment's present opera troupe. Mdle Lyonnell, who is very popular among the frequenters of the Salle Monsigny, sang Lecocq's "Lettre d'un cousin à sa cousine;" "Don Galaor" (Clapissou); "La lettre des Porcherons" (Grisar); "Le sentier couvert" (Wach)—receiving an encore for the last, and a call for the others. Mdle Lyonnell also joined M. Davy in a duet from *Les Dragons de Villars*. M. Davy gave with effect "Salut demeure chaste et pure" ("Salve dimora"); while M. Delorme amused the audience with "Ma demise" and "Bonhomme" (the latter in costume). "Ma demise" being vociferously encored, he substituted "La vie à la campagne." M. Champenois, the *chef-d'orchestre*, though very nervous, showed talent in a violin fantasia on *La Fille du Régiment* and on "Ma Céline" (Haumann). M. Parent's execution on the flute of a fantasia on airs from *La Sonnambula* of his own arrangement and variations on the "Carneval de Venise" were highly approved of. Altogether the concert was a success, both artistically and pecuniarily. The benefit of M. Davy took place on Tuesday, January 23, when *Gaspardo le Pêcheur*, in five acts, a prologue by Bouchardy, and *Le canard à trois becs*, opera-bouffe, by Emile Jonas, were given. The former was very heavy, the latter very light in many ways. However, the whole told well, to judge by the frequent applause of a crammed house. X. T. R.

Boulogne-sur-Mer, January 24.

FOR MUSIC.

Salisbury went to Turkey, to meet great Ignatieff; They walked, and talked a bit, swore all would come to grief; But after all it ended in turning a new leaf, And home again came Salisbury, and also Ignatieff.

To H. Gadsby, Esq.

POSEN.—The members of the Vocal Association, under Herr Carl Hennig, recently gave a performance of Haydn's *Seasons*. The choruses went well. Herr Schmidt, teacher in the High School of Music, Berlin; Mdle Marie Hennig, from the same capital; and Herr Ruffer, of Breslau, were the solo singers.

BERLIN.

A performance of F. Kiel's oratorio, *Christus*, under the immediate patronage of the Empress of Germany, is to take place in the Garrison Church next March. A chorus, under the direction of Herr Ludwig Deppe, is engaged in studying the work.

At a concert recently given in the Singakademie by the Bach Association the programme included a new Psalm (VIII.), for chorus and orchestra, Op. 25, by Wald. Bargiel; a soprano air from Bach's "Neujahrs-Cantate;" Beethoven's Pianoforte Concerto in G major; and Bach's grand cantata: "Ein feste Burg." Herr Bargiel's new composition met with a favourable reception. The air from the "Neujahrs-Cantate" was well sung by Mad. Anna Gerhardt, while Mad. Clara Schumann was greatly applauded for her rendering of Beethoven's Concerto. Three days later the members of the Singakademie gave a performance of Bach's "Weihnachts-Oratorium" in a new form. The entire work, as our readers are aware, consists of 6 sacred Cantatas for the 6 days of the festival. These are too long to be executed in their entirety on the same evening. In consequence of this, the practice had previously been to give only some of the cantatas. On the occasion in question, however, the most prominent solo-pieces were so combined as choruses, with due regard to the purport of the whole, that the entire work is now divided into two parts, the subject of the first part being the Christmas Gospel, properly so called, and the subject of the second, the post-Christmas narratives. This arrangement enables the hearer to obtain a general impression of the entire work, which he could not do under the old system. The solo singers, the members of the chorus and the Sinfonie-Kapelle, all exerted themselves to the utmost.

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THE MOORE AND BURGESS MINSTRELS.

St James's Grand Hall was crowded during two enlivening performances, morning and evening, for the twelfth annual benefit of Mr Frederick Burgess, to whose administrative capacity is largely due the high repute and long-enduring popularity of the entertainment identified with his name. The great esteem felt throughout the musical and dramatic profession for the gentleman who with each recurring year associates his benefit with a programme of infinite variety was evidenced by the number of well-known names in the list of performers who gave their assistance. In addition to the attractive concert by the vocal and instrumental strength of the company of "Moore and Burgess Minstrels," Miss Nelly Bromley and Mr E. Righton appeared in a selection from the burlesque, *Isaac of York*; Mr Edward Terry sang his buffo-scena, "Hamlet Travestie"; Mr George Conquest, assisted by the Misses Laura and Ida Conquest, presented his pantomimic transformations, as Nix, the Demon Dwarf; while Mr J. D. Stoye, Miss E. Faren, Mr John Clarke (impersonating Sairey Gamp), Miss Russell, Mr Furneaux Cook, Miss Fanny Leslie, Mr Harry Jackson, and Miss Ella Chapman contributed songs, imitations, and dances. The Girards came from the Alhambra, to astonish the spectators with their diverting fantastic ballet; Mr Lionel Brough gave his Monologue; and Mr W. J. Hill, Mr F. G. Warren, and Miss Camille Dubois figured pleasantly in the musical absurdity called *Crazed*. The evening's performance was supported by Messrs Marius, J. G. Taylor, Harry Cox, George Clarke, and George Honey, besides Miss Julia Muschamp (pupil of Sir Julius Benedict), Miss Eleanor Bufton, who recited Lady Gay Spanker's description of the chase from *London Assurance*, and Mr James Fernandez, who personified Serjeant Buzfuz in the memorable cause of "Bardell v. Pickwick." The "Minstrels" introduced several novelties, all received with favour, among which must be specially named Mr G. W. Moore's new and original song, "The Brighton Coach," Mr E. Bruce's ballad, "When all the world was young," composed by Herr Meyer Lutz, and "Mr John Romer's new bass song, "My old home once again," composed by Mr John Hobson, musical director. The great interest attached to this twelfth benefit of Mr Frederick Burgess was attested by the official statement that more seats had been previously booked than ever known since the hall was first opened.

A Protest from Groker Roovers.

(To the Editor of the "Musical World.")

SIR,—I consider the *Danieffs* a detestable play—the old lady a brute, the serf an ass, the young nobleman a coxcomb, and the girl an idiot. Nevertheless, why does Mr Shaver Silver address the Teuton Cassandra thus :—

—"Only Leonora,

Who, when you sing, can fail to say Aurora?"

Why "Aurora?" Why not "a roarer"—if he really means it?
Yours obediently, GROKER ROOVERS.

"Aurora" is the Hendersonraiffentonian way of spelling
"Ancora"—A. S. S.]

LIP SERVICE.

(From the "Globe.")

The auditor of a concert is apt to regard the orchestra as a superb instrument, and to forget that it is composed of so many scores, or hundreds, of reasoning creatures, each one of whom may have his reasons for thinking meanly of the conductor or grumbling at the management. From time to time this disposition is reproved by the revelation of a personal grievance—as in the case of Mr Keppell, who brought his action the other day in the Westminster County Court against the Royal Aquarium Company for wrongful dismissal. By his original agreement the musician was required to perform at two concerts daily, and to attend rehearsals. It was true that it was stipulated also that he should hold himself ready "to perform on all occasions that the conductor might wish"—an understanding similar to the agreement that a domestic servant, besides performing his specified duties, is to make himself generally useful. But it is obvious that such a clause should be construed considerably, and not made the ground for exorbitant demands of service. The original agreement had also been modified, out of regard to the financial embarrassments of the company, in respect to the remuneration of the plaintiff, who consented to take twenty per cent. less than the salary at first named. But such a concession certainly does not imply that the yielding party is under an obligation to do more work. The Aquarium Company held other opinions on these points. The first flute was ordered to play at a third daily concert, and also to play in the theatre and at the Rink—though no "first flute," Mr Arthur Sullivan informs us, can play at a rink without loss of caste. Professional opinion is not more rigid on this point of honour than it is on the rule which forbids vocalists of the higher grades to sing at music-halls. Hence Mr Keppell complained that, in violation of an express agreement, he was required to give an amount of service which threatened to be in a high degree hurtful to his health. Rather than submit to conditions calculated to bring him to a grave which, like the tomb of the Lord Mayor's trumpeter, would be appropriately fitted with the epitaph "Blown Out," he refused to blow so often and long every day. Hence his dismissal; his action for damages; and his verdict for £30 and costs.

ANNETTE ESSIPOFF.

What is her playing like?
I ask—while dreaming here beneath her music's power.
'Tis like the leaves of some sweet flower
Which grows on a strong tree, whose roots, oh deep they sink,
Deep in the ground, that flower's sweet life to drink.
What is her playing like?
'Tis like a bird
Which sings in a wild wood, and never knows
That its lone melody is heard
By wandering mortal, who forgets his heavy woes.
Scribner's Old Cabinet.

PESTH.—Mlle Remmert, of Berlin, pianist, pupil of Liszt's, has been playing here.

NIMES.—Up to the present time, *Les Huguenots* has never been performed in this town, the inhabitants of which are pretty equally divided into Protestants and Roman Catholics. To avoid any differences of opinion, generally attended with disagreeable physical effects in these southern latitudes, permission for the representation of Meyerbeer's fine work was always refused the managers of the Grand-Théâtre. The present Prefect of Le Gard appears, however, to hold a better opinion of the good sense of the citizens under his prefectorial care, and has granted M. Montaubry, formerly tenor at the Paris Opéra-Comique, now manager of the Grand-Théâtre, the permission so frequently sought in vain.

EDINBURGH.

At the eighth and last of the series of orchestral concerts given by the Edinburgh Choral Union the Music Hall was well filled. The orchestra, under the conduct of Mr Adam Hamilton, numbered about fifty three, and the solo singer was Mr William Shakespeare. The following was the programme :—

Overture, *Jessonda*, Spohr; Symphony, No. 2, C major, Schumann; Serenade, "Ecco ridente il cielo," (*Il Barbiere*), Rossini; Overture, "In Memoriam," Sullivan; Ottet, for four violins, two violas, and two violoncellos, Mendelssohn. Messrs J. T. Carrodus, Cooper, Gibson, and E. Roberts; Messrs Broedelet and Lawrence; Messrs Ould and Boatwright. Song, "I said we'll ne'er grow old, love," Shakespeare; Orchestral Piece, *Danse Macabre*, Saint-Saëns; Song, "Suspense," Bucalossi; Overture, *Jubilee*, Weber.

In the *Jessonda* overture, except that the brass was a little prominent, the playing was excellent. Schumann's Symphony was played here two or three years ago by Mr Halle's band, and doubtless many present had some acquaintance with it. The first *allegro* seemed to be listened to with attention; but the most appreciated movement was the *scherzo* with the two trios. Hardly less enjoyable were the *adagio* and *finale*. Sullivan's overture, a musical epitaph on a revered parent, a thoughtful and poetical work, whose themes, in themselves simple and dignified, are ingeniously worked out, was well played, and pleased greatly. One of the most interesting features of the concert was Mendelssohn's Ottet for strings, in which we had an admirable *ensemble*, the exquisite tone of Mr Carrodus' violin making itself felt throughout. Not only the broader lights and shades, but all the delicate *nuances* were well brought out, and we had a particularly fine *pianissimo* in the *scherzo*. It had an unmistakably warm reception, a burst of applause following each successive movement. The *Danse Macabre*, more curious than beautiful, had not a very hearty reception on this its first production in Edinburgh. The *Jubilee* overture formed an effective *finale* to an interesting series of concerts. Mr Shakespeare sang with much finish and fluency both in Almaviva's serenade and the other two songs.

LIEGE.—A new three-act opera, *La Comtesse d'Albany*, words by M. A. Kirsch, and music by M. J. B. Rongé, both inhabitants of this town, has been well received at the Théâtre-Royal.

DRESDEN.—Mlle Marie Wieck gave a concert on the 10th inst., in the Hôtel de Saxe, for the benefit of the Friedrich Wieck Foundation. In conjunction with Herr Böckman, she played M. Saint-Saëns's Sonata (Op. 32) for Pianoforte and Violoncello, which the audience did not find much to their taste; also Schumann's "Carnival," with pieces by Hässler and Rubinstein.

TOULOUSE.—A new one-act comic opera, *Le Docteur Pyramide*, words by MM. Brand and Jalabert, music by M. Haring, has been produced. The subject bears some resemblance to that of *Il Barbiere*. The music is not original, but good enough for Paul Le Louche, his "spirituel voisin," and the "Public Toulousain."

VENICE.—M. Ambroise Thomas's *Hamlet* has again been produced at the Fenice and warmly received. The cast includes Signore Moisset, De Giuli, and Signor Graziani. All three were much applauded, particularly Signor Graziani, who is heard to greater advantage than ever in the part of the melancholy Prince.

BRUSSELS.—*Aida* has been produced, with lavish magnificence, at the Théâtre de la Monnaie, where such a *mise-en-scène* was never previously known. The singers were, generally speaking, good, especially Mad. Fursch-Madier as the heroine, and Mlle Bernardi as Amneris. The characters of Redamès, King, Amonasro, and Grand Priest were sustained by MM. Tournié, Dauphin, Devoyod, and Montfort. M. Dupont, conductor, received an "ovation."

MILAN.—*La Confessione di Mons.*, by Lauro Rossi, has proved an utter failure at the Scala. The friends of the composer throw, as friends in such cases invariably do, all the blame on the libretto, which they designate a farrago of nonsense and a vile caricature of M. Victorien Sardou's drama: *Patrie*, on which it is founded. But other persons, more frank and outspoken, boldly declare the music to be as bad as the libretto. Lauro Rossi, they say, never displayed any genius, even when he was young, and it is not surprising, therefore, that he should exhibit a lack of that quality at seventy. The executants were Signore Negroni, Pavoni, Signori Augusti and Pantaleoni. Except the last-named, they made little of the characters assigned them; but the fault was not theirs. The chorus was unsteady and the scenery bad. The management have returned to *Les Huguenots*, to be succeeded by *Anna Bolena*.

Italian Opera in Modern Costume.

(By Charles Lyall.)

No. 3.—IL TROVATORE.

ACT 3RD.



DI LUNA.—"In braccio al mio rival! Come persecutor
demone ovunque m'insegue!"
(*"Departed with my rival! This thought haunts me as
a malignant spirit."*—MANFREDO MAGGIONI.)



DI LUNA.—S'appressi a me rispondi, e bada a non mentir."
(*"Approach and answer me, but mind to speak the truth."*—MAGGIONI.)



MANRICO.—"Ah! si, ben mio, coll essere Io tuo, tu
mia consorte," &c.
(*"Ah! yes, my love this bond which consecrates our
flame," &c.*—MAGGIONI.)



MANRICO.—"Di quella pira l'orrendo foco tutte le fibre m'arse, avvampò."
(*"The horrid flames of that dread pyre have filled my soul with awful ire."*—MAGGIONI.)

Lyall.

(To be continued.)

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

NINETEENTH SEASON, 1876-7.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE NINETEENTH CONCERT.

MONDAY EVENING, JANUARY 29, 1877.

To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in A major, Op. 41, No. 3, for two violins, viola, and violoncello—MM. HENRY HOLMES, L. RIES, ZERBINI, and PIATTI ... Schumann.
DUETS, { (a) "Liebesgram" } ... Schumann.
 { (b) "Botschaft" } ... Schumann.
SONATA, in C major, Op. 2, No. 3, for pianoforte alone—Miss AGNES ZIMMERMANN ... Beethoven.

PART II.

ADAGIO (Salon-Stücke, No. 5), for violin, with pianoforte accompaniment—MR HENRY HOLMES ... Spohr.
DUETS, { (a) "Sang des Voglein" } ... Rubinstein.
 { (b) "Wanderer's Nachlied" } ... Rubinstein.
TRIO, in B flat, Op. 99, for pianoforte, violin, and violoncello—Miss AGNES ZIMMERMANN, MM. HENRY HOLMES and PIATTI ... Schubert.
Conductor ... Sir JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, JANUARY 27, 1877.

To commence at Three o'clock precisely.

Programme.

PART I.

QUARTET, in D minor, for two violins, viola, and violoncello (first time)—MM. STRAUS, L. RIES, ZERBINI, and PIATTI ... Mozart.
LIEBESLIEDER-WALZER, Op. 52, for four hands on the pianoforte, with voice parts *ad libitum*—(Pianoforte, Mdlle MARIE KREBS and Miss AGNES ZIMMERMANN), Mdlles SOPHIE LÖWE, and REDEKER, MM. SHAKESPEARE and PIATTI ... Brahms.

PART II.

RONDO, in C major, Op. 73, for two pianofortes—Miss AGNES ZIMMERMANN and Mdlle MARIE KREBS ... Chopin.
TRIO, in C minor, Op. 66, for pianoforte, violin, and violoncello—Miss AGNES ZIMMERMANN, MM. STRAUS and PIATTI ... Mendelssohn.

DEATHS.

On January 18, at his residence, Northumberland House, Fulham, FREDERIC SULLIVAN, aged 39.

On January 18, at Barnstaple, Devon, after a few days' illness, Mr GEORGE TOLHURST, of Lower Norwood, composer of *Ruth*, &c., &c., aged 49 years, was buried in Flemington Churchyard, near Barnstaple.

On January 21st, at her residence, 14, George Street, Hanover Square, EMILY CHAPPELL, aged 89, widow of the late Samuel Chappell, of 50, New Bond Street.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

SCHUMANN's much-neglected opera, *Genoveva*, is about to be produced at Berlin, with Mdlle Mallinger in the leading part. For the lovers of Schumann's music this will be worth a pilgrimage to the City on the Spree.

MR KUHL's seventh annual Brighton Festival is announced for next month. There are to be six evening and three morning performances, so that the festival will occupy nearly a fortnight. The programmes include both sacred and secular music. This seems to be a great undertaking so near to the capital; but the experience of ten years would seem to have satisfied Mr Kuhl, a musical despot at Brighton, about the practicability of making it permanent.—*Graphic*.

The Musical World.

LONDON, SATURDAY, JANUARY 27, 1877.

"Yet of the same battaille."



(At the Ear and Sheaves—Limavaddy.)

SIR CAPER O'CORBY.—Bedad, I read in Cherubino's columns that A. G. has "wisely withdrawn 'Balearal.'"

MR LAVENDER PITT.—Aw!—Yes. (aside) Happy thought—Balearal, anagram for Arabella—note for F. C. B.'s *Typical Development*.

SIR CAPER O'CORBY.—He also says she's to try the "Vicar of Bray."

MR LAVENDER PITT.—Aw!—Yes.

SIR CAPER O'CORBY.—And "to imitate donkeys."

MR LAVENDER PITT.—Aw!—Yes. He will give her a sitting.

SIR CAPER O'CORBY.—Good, bedad! By the hand of me body (*fourishes shillelagh*)!—let him thread on the tail of me coat!

MR LAVENDER PITT.—Aw!—Yes.

SIR CAPER O'CORBY.—Will ye do't?

MR LAVENDER PITT.—Aw!—No.

SIR CAPER O'CORBY.—Let's go dthrink.

MR LAVENDER PITT.—Aw!—Yes.

[Exeunt to Salmon and Tumbler.]

THE NATIONAL TRAINING SCHOOL FOR MUSIC.



THOSE who care for the above-named enterprise may feel some interest in the subjoined report, which, by the aid of condensation and revision, we have done our utmost to present in tolerably intelligible English:—

"The National Training School for Music having been practically at work since May last, the committee of management have issued their first report on the two terms completed since the opening. On the whole, it shows a fair success, though the number of scholars can hardly be sufficient to maintain the school. There are 78, the number requisite to keep things going being 100. When first projected, the school aroused opposition on the part of the Academy of Music, and this has acted prejudicially. Now, however, it becomes evident that the two schools need not interfere with each other, and that there is room for both. That the training school

supplies a want is proved by the competition aroused by any offer of scholarships. The Fishmongers' Company held an examination for two scholarships, and, though the nominations were limited, 30 candidates came forward, 8 of whom were reported as deserving. The funds are provided by subscribers, who, whether individual or corporate, for any annual gift of £40 have the power of nomination. The scholar thus appointed receives a free musical education, but no assistance for maintenance. To scholars living in London a free education is attraction enough, but in the case of country endowments there is more difficulty on that head. But for this, the scheme would have been taken up more warmly in the provinces. Of the result of their first period the committee have only good to say. Dr Sullivan, the Principal, prophesies for two or three of his scholars a "European reputation," and with nearly all he is satisfied. The scholars learn harmony and solfeggio. Last term 42 took up the piano as principal study, 22 singing, 9 the violin, and 1 the organ. The pianists study also singing, the organ, or violin. Counterpoint and composition is taught to certain scholars. The report does not contain balance-sheet or financial statement, so that in this respect it gives no information as to future prospects. Perhaps after a year's work further details will be given. So far as it has gone, the school has done enough to deserve encouragement."

We should like to be able to point out anything suggested by the foregoing which, with the advantage of Government countenance and support, might not have been accomplished quite as successfully by our long established Royal Academy of Music. We cannot wonder that the late Sir Sterndale Bennett set his face against amalgamating the institution over which he presided with the South Kensington scheme, nor that Professor Macfarren should persist in adopting the policy of his gifted predecessor. "Committee of Management" is a great word; but of what materials is that "Committee of Management" composed?

An Appeal.

WHAT has become of our Viennese correspondent of long standing, *Salvatore Saberio di Baldassarre*? Has he forgotten Marchesi, Tesse, and Amalia Corbani of the Quadrant?

Chrophilus Querr.

OCCASIONAL NOTES.

CHRISTINE NILSSON AT VIENNA.—Dr Hanslick, in the *Neue Freie Presse*, devotes half his *feuilleton* to the first appearance in the Austrian capital of Christine Nilsson, which, according to that experienced critic, was a brilliant success. The opera was *Hamlet*; the Ophelia, it need scarcely be added, being Mme Nilsson herself. Ophelia was followed by Marguerite in Gounod's *Faust*—another triumph for the gifted Swedish songstress. Mme Nilsson sang her part in both operas in French, while her companions sang in German. This custom is by no means unusual abroad, however absurd it may appear. Even Sophie Cravelli, though German (Westphalian) by birth, when playing Italian opera in her own country, used to employ the Italian language, the representatives of the subordinate characters singing in German.—*Graphic*.

HERR ERNST PAUER, the well-known pianist, is delivering lectures, at the Royal Institution of Great Britain, on "The Nature of Music." Not a few of our pianists now seem insensibly given to lecturing.

THE success of Mdle Albani at the Théâtre-Italien in Paris increases with each performance. It is a pity that French fanaticism will not allow of *Lohengrin* being produced. Albani's gentle Elsa might reconcile Parisians with Wagner.

THE Boston critics—jealous, as usual, of the *dicta* of those in New York—are comparatively chary in their praise of Mdme Essipoff. It may be remembered that, while Boston lauded Dr Hans von Bülow to the skies, he received by no means such unanimous laudations from the New York press.

THE new sounding-board introduced and described by Mr George Goodwin, F.R.S., between the parts of a recent performance of the *Creation*, in the Royal Albert Hall, can only affect lectures on the various subjects contemplated for the future by the Council. Upon the general effect of musical performances, where chorus and orchestra are combined, it has no bearing whatever.

IT is difficult to form a just idea of the enthusiasm created in Italy by the *Matrimonio Segreto* when first brought out. Cimarosa himself presided at the piano for seven successive performances on the production of the work in Naples. At Vienna, the Emperor, after hearing it once, invited all the singers and musicians to a banquet, at the conclusion of which they returned to the theatre and repeated the performance the same evening. (*Old story*.)

SEVERAL anecdotes have been related concerning Amarosa's modesty. Here is one. A painter, desirous of paying him a compliment, said he considered him superior to Mozart. "Sir," replied the composer, with some warmth, "what would you think of the man who should say you were superior to Raphael?" (*Older story*.)

BRAHAM studied music under Rauzzini at Bath. It is reported that he was in the habit of going up the high hills around the city, such as Beacon Hill, Beechin Cliff, &c., and singing in the open air when he reached the top. This Demosthenian mode of training was undertaken in obedience to Rauzzini's directions, but the pupil was by no means averse to it. In the evening, he used to take part with Mad. Mara, Signora Storace, and other artistic celebrities, in the musical parties given by Rauzzini. (*Oldest story*.)

WHEN the old Operahouse at Stockholm was on fire, the King, who was present, owed his life probably to the presence of mind evinced by Mad. Kayser, one of the artists. Already the machinery at the end of the stage was in flames, unknown to the audience, when Mad. Kayser gradually approached the royal box, without any break in her singing and acting. At first she made signs to the King, but he did not understand her. She then seized a favourable opportunity, and said in a low voice: "Leave the theatre, sire, it is on fire." The King instantly rose and left his box. When Mad. Kayser thought he had had time to get clear of the crowd, she vociferated, "Fire," and, rushing into her dressing room, flung herself out of the window. The window was not high, fortunately, and the lady escaped unhurt.

THE Milanese Quartet Society—which unquestionably derives its origin from the celebrated Florentine Quartet Society, founded many years since by the German violinist, Herr Becker (who will be remembered by all frequenters of our Monday Popular Concerts)—has offered prizes for the composition of the best quintet, to be produced at the concerts of the Society, but to remain the property of the composer. This is a substantial method of encouraging young Italian musicians in the cultivation of that branch of their art in which their own Boccherini obtained such high distinction as to be acknowledged a classic, even by Germany. The Italians, once famous as contributors to *La musica di camera*, thanks to the influence of a spirited Teuton, seem lately to have been acquiring a new pride in that direction.

M. GARNIER, architect of the new Grand Opéra in Paris, has published in the *Paris Ménestrel* some interesting papers touching the experience gathered through an examination of all the foremost operahouses, concert-halls, &c., in Europe, with a view to the important work confided to his judgment. M. Garnier is not the first who, with more industry than knowledge, has found the science of acoustics beyond his grasp. The outcome of his researches, as exemplified in the theatre which is the wonder of the world in so far as its interior surroundings go, is universally condemned by connoisseurs with respect to that essential part of it which, being devoted to music, is just as open to criticism as the corridors, staircases, "foyer," and mirrors are beyond it. The auditorium of the Paris Operahouse is unquestionably inferior to that of any great edifice devoted to the same purposes in Italy, Germany, or England. The new opera at Vienna, by unanimous consent, infinitely surpasses it.

THE *Reformation Symphony* of Mendelssohn, upon the anticipated performance of which, in 1832, at the Conservatoire, the composer, in letters to his family, dwells with such pleasure, but which, after several rehearsals, was for some unknown reason laid aside, is now very popular at the various orchestral concerts in Paris. The Conservatoire has played it; M. Páschaloup has introduced it, more than once, at the Concerts Populaires; and on Sunday week it was given at the "Concerts du Châtelet," under the direction of M. E. Colonne. So that, despite the Leipsic despotic Council of Four, with their Inquisitorial tendencies, this early work of F. B. (magic initials!) has vigorous life in it.

NEW YORK is in a state of theatrical stagnation. Since the panic of 1873 there have not been so many professional people without engagements as at present, and many known performers on the lyric and dramatic stage are verging on want. The cheap cafés are crowded by singers bearing familiar names, waiting for better times. It is hardly possible to turn one of the angles of Union Square without jostling an idle tenor, only to be tossed against an idle "leading man;" and in crossing Broadway there is more danger of being run down by an aimless "heavy" than by a reckless driver. "Old men" and "juveniles," "old women" and "walking ladies," baritones, basses, sopranos, and contraltos crowd the thoroughfares, meeting their old-time managers without hope that anything will turn up. The managers are just as badly off; and one just returned from "the road" declared that it would be impossible to succeed with a travelling company, even if the actors worked gratuitously. The theatrical and musical business has not been so bad for years, and most of the theatres are empty. The Brooklyn fire, as well as "hard" times, may have something to do with this state of things.

FÉLICIEN DAVID was born at Cadanet, in the department of Vaucluse. He came from a very poor family, but his father enjoyed considerable local reputation as a musician, leading the village choir and teaching a singing-class in the schools. Félicien showed a taste for music. His father fostered this taste, and induced his friend the chapel-master to teach the boy the rudiments. Félicien made rapid progress. One day, when eight years old, he took a manuscript to his teacher for the purpose of asking the latter a question about it. "What are you attempting to do?" asked the master. "I am composing a motive." "Composing a motive! Why, you are not acquainted with the first principles of writing." "But," answered the boy, "I am endeavouring to learn them; please try this, and see if there are any mistakes." The chapel-master took down his fiddle, tuned it while glancing over the boy's hieroglyphics, and then began. When half through, he stopped short. "You little story-teller!" he exclaimed. "Why, you have copied every note!" "Upon my word of honour," said the boy impressively, "I have not." Nor had he. The motive was indeed his own. The chapel-master went through it again and again, and, on the following Sunday, it was given by the choir of St Sauveur's.

SIG. PALOSCHI informs us, in his interesting work entitled *L'Annuario Musicale*, that the month of January is remarkable for the birth of Giovanni Battista Pergolesi, Jesi, 1710; Sigismund Thalberg, Geneva, 1812; Luigi Boccherini, Lucca, 1740; Friedrich Schneider, Waltersdorf, 1786; G. François Lesueur, Druac-Plessis, 1763; Wolfgang Amadeus Mozart, Salzburg, 1756; Louis Ferdinand Hérold, Paris, 1791; Daniel François Esprit Auber, Caen, 1782; Franz Schubert, Vienna, 1797; Ab. Fortunato Santini, Rome, 1778; Heinrich Herz, Vienna, 1806; Alfredo Piatti, Bergamo, 1822; Franchino Gaffurio, Lodi, 1451; Padre Davide da Bergamo, Zanica, 1791; Stefano Pavesi, Casaleto Vaprio, 1779; Vincenzo Antonio Petrali, Crema, 1832; and Felice Romani, Genoa, 1788. In the same month there died Rudolph Kreutzer, Geneva, 1831; Domenico Cimarosa, Venice, 1801; Louis Ferdinand Hérold, Paris, 1833; Gaspare Spontini, Majolati, 1851; Fedele Fenaroli, Naples, 1848; Antonio Lotti, Venice, 1740; Ernesto Cavallini, Milan, 1874; John Field, Moscow, 1837; Alessio Prati, Ferrara, 1788; Arcangelo Corelli, Rome, 1713; Luigi Lablache, Naples, 1858; Elias Parish-Alvars, Vienna, 1849; Felice Romani, Monégia, 1865; and Luigi Antonio Sabbatini, Padua, 1809. In the same month the following works were performed for the first time:—*Don Pasquale*, Donizetti, Paris,

1843; *Edipo a Colono*, Sacchini, Versailles, 1786; *Thésée*, Lulli, Saint-Germain-en-Laye, 1675; *Les deux Journées*, Cherubini, Paris, 1800; *Il Trovatore*, Verdi, Rome, 1853; *I Puritani*, Bellini, Paris, 1835; *Jone*, Petrella, Milan, 1858; *Così fan Tutte*, Mozart, Vienna, 1790; *Rolando*, Piccini, Paris, 1778; *Fra Diavolo*, Auber, Paris, 1830; and *Giulietta e Romeo*, Zingarelli, Milan, 1796. Rossini's *Stabat Mater* was performed entire for the first time in January, 1842, at the Italiens, Paris. It was on the 1st January, 1808, that Carl Maria von Weber gave his first concert at Leipsic.

THE number of new Italian operas produced during the year 1876 is forty. Annexed are their titles, the specification of the class to which they belong, the names of their composers, and of the place where each one was produced: 1. *La Lega*, serious, Gosse, Scala, Milan; 2. *Oitona*, serious, Rodotato, Corfu; 3. *La Gitan*, serious, Pisani, Fenice, Venice; 4. *La Catalana*, serious, Branca, Pergola, Florence; 5. *Maria Properzia de' Rossi*, serious, Collina, Rome; 6. *Regina di Castiglia*, serious, Guindani, Teatro Regio, Parma; 7. *Gismonda di Sorrento*, serious, Piazzano, Novara; 8. *Il Conte di Lara*, serious, Venturini, Pagliano, Florence; 9. *Gabriello Chialvera*, semi-serious, Camerana, Savona; 10. *Eugenia d'Albassini*, serious, Cipolloni, Sulmona; 11. *L'Oca*, buffo, Mariotti, Turin; 12. *Il Barbiere e l'Avaro*, comic, Spiga, Parma; 13. *Amalia*, serious, Zocchi, Tiflis; 14. *Cleopatra*, serious, Cavaliere Rossi, Teatro Regio, Turin; 15. *I Fanciulli venduti*, buffo, Parisini, Teatro Contavalli, Bologna; 16. *Carlo di Borgogna*, serious, Musone, Teatro Mercadante, Naples; 17. *Lia*, serious, Schira, Fenice, Venice; 18. *Il Parafummine*, comic, Dellico, Naples; 19. *Il Prodigio, o L'Elisir di Giovinezza*, semi-serious, D'Arneiro, San Carlo, Lisbon; 20. *Atala*, serious, Gallignani, Carcano, Milan; 21. *Ivan*, serious, Lucidi, Rome; 22. *Bianca Cappello*, serious, Badiali, Pergola, Florence; 23. *Gioconda*, serious, Ponchielli, Scala, Milan; 24. *Chi la vince? o I tre Rivali*, comic, Gazzera, Ivrea; 25. *Wallenstein*, serious, Denza, Teatro Mercadante, Naples; 26. *Sara*, serious, Gibelli, Teatro Castelli, Milan; 27. *Cuor di Marinaro*, serious, Sessa, Teatro Municipale, Reggio; 28. *Il Viceré del Messico*, comic, Tanara, Teatro Balbo, Turin; 29. *Il Casino incantato*, comic, Dal Besio, Turin; 30. *Il Conte di Montecristo*, serious, Dell' Aquila, Teatro Dal Verme, Milan; 31. *L'Allogio militare*, comic, Deschamps, Teatro delle Logge, Florence; 32. *Il Corno d'Oro*, comic, Galli, Teatro Balbo, Turin; 33. *Adalgisa di Manzanara*, serious, Ferrua, Cherasco; 34. *La Guardia notturna*, comic, Conte Fossati, Teatro Balbo, Turin; 35. *Ginevra*, (?), Soraci, Teatro S. Radegonda, Milan; 36. *Enrico di Charlis*, serious, Mazzolani, Teatro Tosiborghi, Ferrara; 37. *Filippo II.*, serious, Spetrino, Palermo; 38. *Il povero Diavolo*, comic, Sebastiani, La Fenice, Naples; 39. *Don Stazio*, comic, Arrigo, Turin; and 40. *Napoli di Carnevale*, comic, de Giosa, Teatro Nuovo, Naples. To the above must be added the following operas of foreign composers which were first produced, in Italian, in Italy, during the same year:—41. *Amleto*, serious, M. Ambroise Thomas, Fenice, Venice; 42. *Carlo VI.*, serious, Halévy, Scala, Milan; 43. *Fiore d'Arlem*, semi-serious, von Flotow, Teatro Carignano, Turin; 44. *Petrarca*, serious, Duprat, Teatro Dal Verme, Milan; and 45. *La Valle d'Andorra*, semi-serious, Halévy, Teatro Dal Verme, Milan.

CONCERTS VARIOUS.

MR AGUILAR gave a performance of pianoforte music on Thursday, January 18th. The following is the programme:—*Adagio and Allegro* (Aguilar); "Ophelia" (Romance) (Aguilar); *Fantasia*, Op. 49 (Chopin); *Soirées de Pausilippe*, No. 23, and *Study in E flat* (Thalberg); *Bagatelles*, Op. 119, No. 11, and Op. 33, No. 1 (Beethoven); *Sonata G minor* (Schumann); "Lieder ohne Worte" (Mendelssohn); *Fantasia, Faust* (Aguilar); *Ungarische* (melody by F. David) (Liszt); *Liebeslied* (Oberthür); "Esmeralda" (Aguilar).

MR AUGUSTUS L. TAMPLIN, assisted by Mdles Friedländer and Redeker, has been giving a series of "recitals" at Messrs Hodge and Essex's Organ Rooms, in Argyll Street. We subjoin the programme of the eleventh, given on Thursday afternoon, January 18th:—*Preludium*, *Notturmo*, *Minuetto*, *Trio*, *Scherzo* (Mayer); *Songs*, "Wanderlied" (Schumann) "Volskied" (Hiller)—Mdle Thelkla Friedländer; *Fuga in G* (J. L. Krebs); *Air*, "O rest in the Lord," *Elijah* (Mendelssohn)—Mdle Redeker; *Fantasia, Huguenots* (Meyerbeer); *Duets*, "Wenn ich ein Vöglein wär" (Schumann), "Wanderer Nachtlied," "Sang das Vöglein" (Rubinstein)—Mdles Friedländer and Redeker. The rooms were crowded.

PROVINCIAL.

WORCESTER.—The third concert of the Philharmonic Society took place at the Music Hall, January 19th. Mr J. F. Barnett's cantata, *Paradise and the Peri*, and a miscellaneous selection afforded the members of the society the opportunity of displaying their abilities to advantage. The principal vocalists, Miss Jessie Jones and Emily Dones, Messrs. J. A. Smith and O. Millward, were well supported by the members of the society and their conductor, Mr Done. The chorus, "Go, wing thy flight," was rendered with due appreciation of the *crescendo* and *forte* passages. The progress of the cantata—says the *Worcester Herald*—was marked with an intelligent perception of the aim of the composer, and the performance was worthy high praise. The chorus for female voices, "Yet marked the Peri where he lay," and the quartet (unaccompanied), "She wept," were loudly applauded, and the latter encored. In the soprano aria, "Sleep, said the Peri," the violoncello accompaniment was particularly good. The cantata ends with a joyous solo and chorus admirably adapted to the words, and forming an appropriate finale to a work of genuine merit.

WESTERHAM.—The *Weald of Kent Express*, in a long and interesting account of Mr Francis Howell's concert, pays a well-deserved tribute to the merits of Mr Howell, both as conductor and composer. A song by Mr Francis Howell, "Twas not a dream," received the largest share of applause during the evening. It was done full justice to by Mr Chapman, who was called upon to repeat it. Two movements for pianoforte and violin, from a sonata by Beethoven, played by Mr Whitehead and his clever little niece, added much to the pleasure of the audience. Mendelssohn's part-song, "O soft and balmy wind," was nicely rendered by the choir, who were compelled to sing it again. "Sweet Village Bells," by J. W. Davison, ("encored"), was expressively sung by Miss B. Lockyer, her modesty of demeanour adding charm to her voice. After a part-song, "Sweet is the hour of rest," a very happy selection, it being now half-past 10 o'clock, "God save the Queen" terminated a very pleasant evening, and one for which we must thank Mr Howell (who presided at the piano most efficiently during the evening in the concerted pieces) and his associates. The hall was well filled, notwithstanding the rain, wind, and snow that prevailed the whole day.

READING.—We have been specially favoured this season with musical entertainments, but it is doubtful whether any concert has been more thoroughly enjoyed than that given by the Choral Society at the Town Hall on Tuesday evening, January 16th. Not only was the hall filled in every part, but the society had the satisfaction of knowing that their performances were fully appreciated. The leading vocalists were Miss Catherine Penna (soprano), Mr Henry Guy (tenor), and Mr Frank Ward (baritone), the chorus consisting of about sixty voices. Mr John Old, as usual, conducted. The feature of the programme was a selection from *Il Trovatore*. Under the conductorship of Mr Old, the members have attained a high degree of vocal excellence, and Tuesday evening has added to their reputation. The leading parts in the opera were also effectively rendered, Mr Guy's singing being especially admired. Miss Penna has a pleasing voice, of good compass and clear enunciation, and, although a stranger to Reading, soon became popular with her audience. Mr Ward sang in good style, and was deservedly applauded. The second part consisted of a selection of miscellaneous pieces, opening with Mr John Old's overture, "Tenth of March," which was encored, and ending with the National Anthem.

BRADFORD.—A concert was given on January 18th, in St George's Hall, by a company under the direction of Signor Smeccchia. The attendance, however, was very much smaller than the high-class character of the concert deserved. The company comprised Mlle Camille de Maesen, Mdme Fernandez Bentami, and Mdme Emilie Grey (solo harp); Signors Urio, Rocca, and Vergara. Mlle Ernestina Robiarti and Signor Bonetti were prevented from appearing, but their absence was made up for by the readiness with which those who were present responded to the rather exacting demands made upon them by the audience, in the shape of encores. Mlle de Maesen, among other pieces, sang Sir Julius Benedict's "Carnavale di Venezia." Mdme Bentami, though suffering from a cold, exerted herself to the utmost, and was recalled after "Una voce poco fa" and "Let me dream again." Signor Urio gave Handel's "Rendi il sereno al ciglio," "Ever Thine," "My Pretty Jane," and "La donna e mobile;" Signor Rocca, "Non più andrai;" and Signor Vergara Tito Mattei's "Non e ver." One of the features of the concert was the pianoforte solo, F. Hunten's "Introduzione and Rondoleto" (Op. 15), performed by Miss Gertrude Jackson, a young lady nine years of age, who displayed considerable power of execution, and in response to an encore, gave a piece of her own composition. Mdme Emilie Grey contributed a solo on the harp, "Autumn," which was well received.

WAIFS.

New fashion for dirty weather: Ulsters with crinolines for gentlemen.—GRUB.

If Servia objects to the results of the conference, one can only say—*Servia right*.

The cold has been so severe in St Petersburg that the theatres had to be temporarily closed.

Mad. Christine Nilsson's third part at the Grand Opera in Vienna was Valentine in the *Huguenots*.

Mdme Essipoff was to give four concerts at Chicago during the week beginning on the 8th inst.

Many very impressionable persons think they have found wings, when they have only lost their feet.

The receipts for the first Masked Ball at the Grand Opera amounted to upwards of 80,000 francs.

Mr John Waddington is appointed organist to the Wesleyan Chapel, Weston Hill, Upper Norwood.

Auber's Monument in the Cemetery of Père-Lachaise will be formally inaugurated on Monday, the 29th inst.

El Nuevo Figaro (Madrid) publishes in its eleventh number a portrait and biographical notice of Tamberlik.

The Italian operatic company now singing at Cadiz will, after the Carneval, visit Saragossa, Malaga, and Valladolid.

M. François Bazin, recovered from his indisposition, is appointed vice-president of the Academy of Fine Arts for 1877.

Sivori recently gave a concert at the Teatro Carlo Felice of Genoa, where he was born. Among the audience was Verdi.

Fifty-one political, fifteen artistic, eighty-five financial, and seventy-seven technical periodicals are published in Paris.

Sig. Bottesini has had the misfortune to lose his brother, a member of the orchestra at the Vice-Regal Theatre, Cairo.

The Vienna *Illustrirte Theater-Zeitung* publishes in its last number a portrait and biographical notice of Mdme Christine Nilsson.

Sig. Ricordi has purchased the music composed by Sig. Dall'Argine for the ballet of *Loreley*, now performing at the Scala.

The Nebraska legislature sits during the winter in order to prevent its members from attending in their shirt-sleeves and bare feet.

The first of a second series of five concerts will be given on February 19th, by Thomas's Orchestra, at the Music Hall, Boston.

Sig. A. Ghislanzoni, the well-known musical critic and librettist, has started at Lecco a new periodical, entitled the *Giornale Capriccio*.

A performance will take place to-morrow at the Théâtre-Lyrique, for the benefit of stage-manager M. J. Vizentini, father of M. Albert Vizentini.

A severe attack of rheumatism has prevented M. Wieniawski, the violinist, from coming to fulfil his engagements at the Monday Popular Concerts.

A youthful violinist lately made his *début* in a concert given at the Teatro Doria, Genoa. He has attained the mature age of—five years! "*O tempore, o—auris!*"

M. Carvalho has accepted a three-act opera, words by M. Victorien Sardou, music by M. Louis Delfès, composer of *Broskovano*, *Les Bourguignonnes*, and *Le Café du Roi*.

The once famous Italian tenor, Carlo Guasco, for whom Donizetti composed *Maria di Rohan*, and Verdi wrote *Ernani*, *Attila*, and *I Lombardi*, died recently.

Our excellent English violinist, Mr J. T. Carrodus, in conjunction with Mr Edward Howell, the violoncellist, has announced a series of quartet concerts at Langham Hall.

Performances of Italian opera are to be given next month at Kroll's Gardens in Berlin, for which Mlle d'Angeri and Signor Marini (both belonging to Mr Gye's company) are engaged.

The Rajah Sourindro Mohun Tagore, president of the School of Music, Calcutta, has been created a Corresponding Member of the Royal Academy of Belgium (class of Fine Art).

The performance in aid of the subscription started by the *Nouvelles de Paris* for erecting a monument to Déjazet, will take place on the 9th February at the Théâtre-Italien.

In consideration of the amount of work performed during December by M. Salomon at the Grand Opéra, M. Halanzier has forwarded him a New Year's gift in the shape of 2,000 francs.

The Boston (U.S.) Handel and Haydn's Society's fourth Triennial Festival will take place in May. The programme will include selections from Bach's *Christmas Oratorio*; Mendelssohn's *Ninety-Sixth Psalm* and *St Paul*; Handel's *Israel in Egypt* and *Samson*; Beethoven's *Mount of Olives*; and M. Saint-Saëns's *Noël*.

At a recent performance of *Il Barbiere di Siviglia*, at St Petersburg, Mdme Adelina Patti introduced in the lesson scene Arditì's waltz, "L'Estasi," with so much effect that she was compelled to sing it three times.

Verdi has contributed 500 francs towards the expenses attendant on the projected monument to Beethoven in Vienna, where the great musician resided for more than a quarter of a century, and composed his finest works.

Mdme Albani, the celebrated contralto singer (widow of Count Achille Pepoli), was married on Monday last, in Paris, to Captain Ziegler, of the Republican Guards. The secretary of the Italian Embassy was one of the witnesses.

The French Minister of Public Works, accompanied by M. Charles Garnier, the architect, went carefully over the Grand Opéra last week, his visit being connected with certain subsidiary portions of the edifice which are still incomplete.

Russian letters state that, but for Mdme Adelina Patti, the Italian operatic season both at St Petersburg and Moscow would have been most disastrous, despite the energetic efforts of the manager, Signor Ferri, and the magnificent company engaged.

Pietro Romani, formerly professor of singing at the Musical Institute, Florence, has just died, aged eighty. He composed Don Bartolo's air in *Il Barbiere*. Rossini placed confidence in him, and entrusted him with the getting up some of his operas.

By an order of the 16th inst., M. Obin has been named professor of the operatic class at the Paris Conservatory, vice M. Ismaël resigned. By a singular coincidence, in 1874, M. Ismaël succeeded M. Obin, when it was the latter gentleman who resigned.

There is some talk of a four-act unpublished opera, with a libretto founded on the history of Wallenstein, being produced this season at the Théâtre-Italien, Paris. Should the work really be performed, Sig. Pandolfini would sustain the principal part.

M. Offenbach has just published, under the title: *Notes d'un Musicien en Voyage*, an account of his visit to the Philadelphia International Exhibition. The book is preceded by a preface from the versatile pen of M. Albert Wolff (*qui baragouine pas mal*).

Maurice Strakosch has proposed to P. S. Gilmore to take him and his band to the Paris Exhibition of 1878, and afterwards on an extended tour through Europe, as the representative band of the United States. Mr Gilmore will probably accept the invitation.

The Royal Academy of Belgium has offered a prize for the best paper on the following theme:—"Investigate the origin of the Belgium School of Music. Show up to what point the oldest masters of this school were connected with the French and English *déchanteurs* of the 12th, 13th, and 14th centuries."

The *Hamlet* of M. Ambroise Thomas seems to be making the tour of Europe. At the Venice Fenice it has been recently brought out, with Signor Graziani (our own Royal Italian Opera Graziani, of more than twenty years' standing) in the character of the hero originally created by M. Faure. Mdme Moisset was Ophelia.

Mdme Albani has proved a "great draw" at the Théâtre-Italien, Paris, and her engagement will not terminate before the 6th February, about a fortnight later than was at first contemplated. Mad. de MacMahon and the Marshal-President himself have expressed themselves in the highest terms of the young Canadian *prima donna*.

Mdme Alwina Valleria was the vocalist at Mr Charles Halle's concert last week. *The Manchester Courier* remarks that she is one of the most brilliant and accomplished members of Mr Mapleson's Italian Opera Company. Arditì's waltz, "L'Incontro," displayed the range and flexibility of her voice to advantage. Mdme Valleria met with hearty applause.

It is said that the opera of *Francesca da Rimini*, which the late Hermann Goetz did not live to finish, will be completed by Herren Frank and Johannes Brahms. The first two acts were entirely terminated by the composer, who has also left copious notes and sketches for the third. When the whole is complete, it will, according to report, be produced at Mannheim.

Mr. J. Rosenthal, one of the rising young violinists of the day, is engaged to play, with Mr Walter Parratt, Beethoven's Sonata for violin and pianoforte, dedicated to Kreutzer, at the evening concert to be given at Oxford, next Tuesday, in aid of the organ fund for the church of St Anne's, Soho, London. Mr Rosenthal will also play Beethoven's Romance in G and a "Rêverie" by Viennetemps.

We read in the Paris musical journals that the St Cecilia Academy at Rome projects the foundation of a Conservatorio similar to that so long established in the French capital. The Russian composer, Tschaiowski, is coming to Paris in the hope of conducting the public performance of some of his works. Once in France, M. Tschaiowski may think it worth his while to pay a visit to England.

M. Manuel, who took the violoncello prize at the Paris Conservatory in 1814, and belonged more than thirty years to the orchestra of the Opéra, recently died in Paris, aged eighty-seven.

Boieldieu's *Fête du Village Voisin* has been revived at the Paris Opéra-Comique. The public found the music pleasing, but somewhat antiquated, and, though they applauded, were not enthusiastic. Mad. Eigenschenk and M. Boyer, the baritone, who made their *débuts* in the two principal parts, were well received. Another revival at the same theatre has been that of *Cendrillon*. Nicot plays the Prince, and Mad. Franck Duvernoy Cinderella.

In consequence of the circular recently issued by the Vienna Beethoven Monument Committee, 100 florins have been forwarded by the Vienna Männergesangverein, and 1,000 florins by Signor Verdi. In the letter accompanying his gift, addressed to Herr Hellmesberger, the Italian composer speaks flatteringly of the Vienna Conservatory, as one of the most perfect institutions of its kind. Signor Ricordi, of Milan, has intimated that he will get up a concert in aid of the Monument Fund. Similar assurances have been received from concert societies in France and Germany.

M. Gounod has given a performance of a portion of his new work, *Cinq-Mars*, to those artists of the Opéra-Comique who have parts in it. The eight tableaux are entitled: 1. The Departure; 2. Perpignan; 3. Cinq-Mars, the Grand Master of the Horse at Perpignan; 4. The Conspiracy at Marion Delorme's; 5. Entertainment at Marion Delorme's; 6. The Hunting Party, at which the Polish Ambassador demands the hand of Marie de Mantoue; 7. Narbonne; 8. The Sentence. The first performance will take place about the end of February. The score has been purchased by M. Grus for 100,000 francs.

LEEDS.—On the night of Christmas Day an enjoyable concert was given by Dr Spark, borough organist, before a crowded audience. The Christmas section of the *Messiah* was performed—the principals being Miss Smythe, Miss Kennedy, Mr Thompson, and Mr Dodds, all of whom acquitted themselves with credit. The chorus, though not large, was effective. One of the treats of the evening was Haydn's Trio in G major, played with musicianly skill by Mdme Bertha Brousil (violin), Mr. Adolphe Brousil (violoncello), and Dr Spark (piano). The last movement was *encored* and repeated. Shortly afterwards Dr Spark gave a morning Christmas organ recital before a delighted audience.

Herr Johann Strauss has not been treated very well, it appears, by the orchestra of the Masked Balls at the Grand Opéra, Paris. The gentlemen belonging to that body displayed such evident ill-will in their performance of the Austrian conductor's compositions as to incur the unanimous censure of the press. This evoked a letter from the delinquents, denying indignantly the truth of the charges brought against them. The above little *contretemps* was not the sole obstacle to the success of the first ball. People say that the new house is too grand for this kind of entertainment, and that there was an absence of "go" about the affair, justifying a belief that the "Bals Masqués" have had their day, or rather: night.

In a corner of some lumber-closet, covered with dust and mildew, the manager of the Opéra-Comique lately came across the score of Nicolo Isouard's *Cendrillon*, and, in the dearth of anything new to put before the hypercritical public of the day, M. Carvalho took the resolution of reviving it. Its success was as great as it was years ago, before the artificial talent of contemporary composers had eclipsed the real genius of former masters. The audience seemed amazed to find itself applauding such old-fashioned airs as those of Cinderella in the first and third acts and the duo at the end of the first. The cast is excellent. Nicot sings the part of the Prince with taste and feeling, Mdme Franck Duvernoy is the *beau idéal* of a Cinderella both as regards singing and acting, and the other parts are creditably filled. *Cendrillon* will certainly have a run.—*Paris Correspondence, "Daily Telegraph," January 24.*

At Sadler's Wells Theatre some explanations were given by Professor Pepper as to the prevention of fires in buildings, particularly theatres. Over a fire of "tow," lighted by spirit, he held samples of canvas, stretched on frames, prepared with—1, alum; 2, borax; 3, tungstate of soda; 4, phosphate of ammonia. He showed that the last offered greatest protection from fire, the canvas, with a fierce flame beneath it, remaining intact. Thus much for the scenery. With regard to the building and woodwork, an invention had been patented which would offer the greatest security from fire. This consists of a series of pipes, served from the main, running round the roof inside theatre, and in columns, in all corners, before and behind scenes. The pipes perforated, those along the roof would meet in a common centre. This, perforated, would resemble the "rose" of the garden water-pot. On alarm from the stage, man in charge would draw main, and every part of the building be watered.

The renowned Viennese conductor, Herr Johann Strauss, son of the still more renowned Ferdinand Strauss, has been cordially received in Paris, where he is engaged to conduct his own compositions at the *bals masqués* held in the Grand Opéra. Herr Strauss was present the other night at a performance of his opéra-bouffe, *La Reine Indigo*, in the Théâtre de la Renaissance, and was honoured by the audience with a genuine "ovation."

M. Ambrose Thomas's *Hamlet*, already performed at Rennes, Montpellier, Boulogne, Toulon, and Geneva, will shortly be produced at Dijon, Le Havre, and Limoges. In the three towns last named, the expense of the scenery and mounting will be defrayed by the respective corporations. The same holds good of Nantes, Rouen, Lille, and Toulouse. At Lyons and Marseilles the expenses will have to come out of the regular government grant.

At the first concert for the season given by the Dublin Philharmonic Society the *Irish Times* writes thus:—"Mlle Emilie Grey's harp solo was very beautifully played. This talented young lady (daughter of Professor Glover) has amply realised the brilliant promise of her youth, and does credit to her native city. Herr Berzon was solo violin, Herr Elaner solo violoncello, Mr R. M. Levey conducting, vice Sir Robert P. Stewart, indisposed."

ART AND OUR HOSPITALS.—Dr J. Lawrence Hamilton writes from 34, Gloucester Terrace, Hyde Park:—"Save for a sea of dreary whitewash, dull distemper, or cheerless paint, most of our hospital walls are completely bare and destitute of ornament. If a few philanthropists would each send a spare scrap of art now and again, something would be done to lighten the gloom of the sick ward. A hint in your columns ought to be sufficient to stimulate the munificence of many an art collector, as also the liberality of painters in such a direction."—*Times*.

An action is pending between Mad. Marie Sass and M. Albert Vinentini. Five months ago, Mad. Sass was engaged to play in *Lucrezia Borgia* at the Théâtre-Lyrique, and was entitled to a forfeit of 20,000 francs, in case the manager failed to carry out the terms of the contract. In consequence of M. Victor Hugo's refusal to allow his drama to be turned into the libretto of an opera, and of its having been found impossible to use the old French adaptation, *Nizza de Grenade*, M. Vinentini was compelled to give up all idea of bringing out the work. Mad. Sass now claims the forfeit money, which M. Vinentini refuses to pay on the ground that the non-fulfilment of the engagement entered into by him is not due to any fault of his. The case has been argued before the Tribunal de Commerce, which has deferred its judgment for a fortnight.

MADRID.—Signor Ponsard has made a successful *début* at the Teatro Real as Marcel in *Les Huguenots*.

SYDNEY.—An Italian operatic company had opened, according to letters recently received, at the Theatre Royal with *Il Trovatore*.

MOSCOW.—The report that the Tanejeff Theatre was burnt down is incorrect. The building, it is true, caught fire, but the flames were soon extinguished.

QUEDLINBURG.—Sophocles's *Philoctetes*, with music by Herr Ferdinand Schultz, was performed a short time since, by the students attending the Gymnasium. Local critics speak favourably, and are not dissatisfied with the composer for taking Mendelssohn as his model.

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